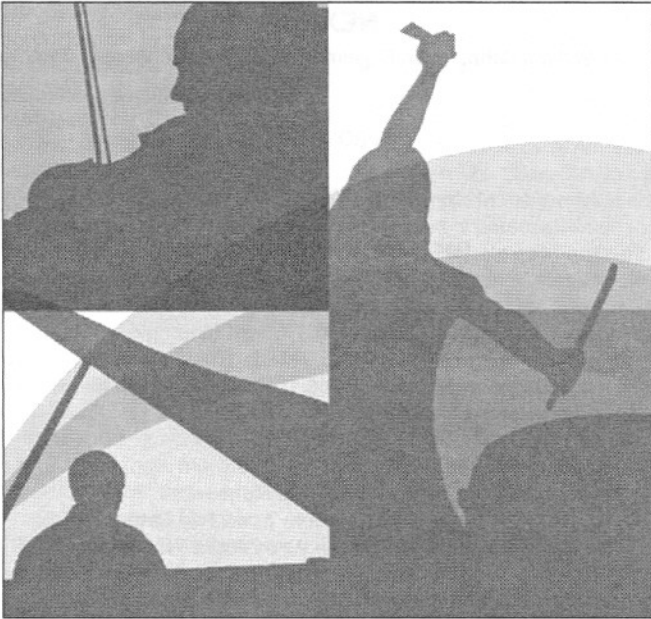


CD 2008--40

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Friday, April 4, 2008
7:30 pm. Walter Hall

Faculty Artist Series
presents

NEXUS

Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, Garry Kvistad

PROGRAM

"Percussion + Piano"

John Cage

Dance Music for Efrid Ide (1940)

- I Fast
- II
- III With Spirit

Lydia Wong, piano

John Cage

Amores (1943)

- I Solo: Prepared Piano
- II Trio: Nine Tom Toms, Pod Rattle
- III Trio: Seven Woodblocks (Not Chinese)
- IV Solo: Prepared Piano

Lydia Wong, piano

John Cage

CREDO IN US (1942)

Midori Koga, piano

- INTERMISSION -

Béla Bartók

Sonata for Two Pianos and Percussion

Assai lento - Allegro molto
Lento, ma non troppo
Allegro non troppo

Midori Koga and Lydia Wong, pianos

NEXUS wishes to thank the Ontario Arts Council and the Canada Council for their generous support.
NEXUS also thanks Pearl Corporation and Adams Musical Instruments for their support worldwide.
www.nexuspercussion.com

A portion of the ticket revenues from the Faculty Artist Series are used
to fund student awards at the Faculty of Music

This concert is performed on the Edith McConica Steinway piano.

Program Notes

John Cage: Dance Music for Elfrid Ide (1940)

John Cage's numerous compositions for percussion written between 1939 and 1942 are now standard repertoire and include three Constructions, the third of which has been frequently performed by NEXUS (CD: The Best of NEXUS, 1989). Fans of Cage's music were surprised (pleasantly) to learn of the recent discovery of a 15 minute work, largely unknown even to Cage scholars, titled *Dance Music for Elfrid Ide* (composed in 1940, the same year as the *Second Construction*). The discovery was made by Laura Kuhn, executive director of the John Cage Trust, while conducting research at Mills College. The work, written for dancer Elfrid Ide (1917 - 1993), daughter of New England composer Chester Ide (1878 - 1944), was probably performed on her Thesis Dance Concert given on May 20, 1941 at Mills. She called her choreography *Wheel of Circumstance*, and the three movements were titled "Quest", "The Rift Between", and "Song in Counterpoint". John Cage served on the Dance Faculty at Mills College during the summers of 1940 and 1941. While in that position, he had much latitude to experiment with compositional forms and whimsical instrumentation. The use of toy piano in this work, for example, predates Cage's now classic *Suite for Toy Piano* of 1948. Other instruments used include squawkers, whistles, ratchet, handclaps, a rihsk, cowbells, slitblocks, drums, cymbals, gongs, claves and a slapstick. As Chester Ide was a composer of American art song, one can only fancy what he may have thought of his daughter's thesis recital, assuming he was able to attend.

Note by Garry Kvistad

John Cage: Amores (1943)

John Cage (1912 - 1992) studied with and was influenced by the American composer Henry Cowell (1897 - 1965). During the late 1930s, it was the recollection of Cowell pounding his fist on the piano strings in *Banshee* that led to Cage's first piece for prepared piano - composed for Syvilla Fort's dance, *Bacchanale*, in 1938. During 1943, WWII raged on, and Cage found the war both huge and hideous. He wrote, "Logically

I thought that anything that is small and intimate, and has some love in it, is beautiful. Therefore I wrote a piece for prepared piano, which is very quiet. It is called *Amores*, and it is about my conviction that love is something that we can consider beautiful. But then shortly I discovered that I was being divorced... So what is beautiful? So what's art?" *Amores* was premiered February 7, 1943 at the Museum of Modern Art, NYC. After a performance of *Amores* in 1944, Lou Harrison wrote, "Cage's music strikes perhaps the last note in the romantic era; it reaches a maximum of personalization in every one of its elements. He has mastered a curious and convincing form of rhapsodic rhythm, intimate and free; what might be called baroque rhythm." *Movements I and IV* are for prepared piano (in which the performer places objects in the strings, resulting in a sound similar to a percussion ensemble of gongs, wood blocks and rattles). *Movement II* calls for nine tom toms and a pod rattle, while *movement III* is for seven blocks of wood.

Note by Garry Kvistad

John Cage: CREDO IN US (1942)

CREDO IN US is music for a dance made by Merce Cunningham and Jean Erdman. It is scored for piano, and two percussionists playing muted gongs, tin cans, an electric buzzer and tom-toms. Another performer plays a radio tuned to a classical music station. This piece was intended as a kind of satire on Americans' belief that recorded music was culture (*CREDO* is that belief, and *IN US* signifies both the U.S. and us). Cage wrote a "cowboy" tune, a blues number, a boogie-woogie riff and included extended vamps during which Merce Cunningham recited various texts. Of all his early works for percussion instruments, Cage said his favorites were *CREDO IN US* and *Third Construction*.

Note by Robin Engelman

Béla Bartók: Sonata for two pianos and percussion

Béla Bartók was in his late Fifties and at the peak of his creative powers as the Second World War loomed. Increasing tension in his home country of Hungary led to personal

investigations, attacks on his music in the right-wing press and even, in the summer of 1937, to accusations of an "insufficiency of nationalism" – this from a composer who now seems, from today's perspective, to have been the most nationalist of Twentieth-century composers. He left Hungary for good in October 1940. In the period leading up to his departure, with his music being increasingly scrutinized, Bartók completed some of his finest works: the *Music for strings, percussion and celesta* (1936), the *Second Violin Concerto* (1937-8), *Contrasts* (1938), *Divertimento* (1939) and *Sixth String Quartet* (1939). The *Sonata for two pianos and percussion* was commissioned by the Basle chapter of the International Society for Contemporary Music in August 1937. Bartók gave its first performance, together with Ditta Pásztory Bartók and percussionists Fritz Schiesser and Philipp Rühlig, in Basle, Switzerland, January 16, 1938. Bartók and his second wife subsequently performed the piece in London, Amsterdam, Brussels, Luxembourg, Budapest, Zurich, Paris, and Venice. They also included it in Bartók's first concert after moving to the United States, in New York on November 3, 1940.

The idea for the piece had been percolating in his mind. "For some years now," Bartók wrote, "I have been planning to compose a work for piano and percussion." His interest in the piano as a percussion instrument is evident in many of his solo piano works and in the first two piano concertos. The slow movement of the *First Piano Concerto*, for instance, opens with 70 bars for piano and percussion alone. In the *Second*, the piano is frequently offset against the different families of instruments, sometimes in combination with the percussion. After he had completed the *Music for strings, percussion and celesta*, Bartók felt the need for further investigation of the medium. He had already begun work on the *Sonata* when he received the commission. He conceived the piece primarily in terms of its texture, with the percussion sonorities complementing and arising from those of the more powerful piano. "Slowly," he wrote, "I have become convinced that one piano does not sufficiently balance the frequently very sharp sounds of the percussion." Two pianos was the logical next step. He did not give much thought to the number of percussion players needed.

Even the score allows that a third player may be needed for the xylophone.

Bartók did, however, have a very clear idea of the placing of the instruments and the intended aural sonorities. He gives the plan in the score, framing the percussion instruments between the tail end of the pianos, which are angled with their keyboards facing the audience. Unlike Edgard Varèse, who also experimented widely with percussion instruments in the pre-War period, the percussion that Bartók calls for in his *Sonata* are all familiar members of the orchestral percussion section. But the variety of sonorities that Bartók obtains from them is astonishing. The suspended cymbal, for example, is required to be played in four different ways: (a) with an ordinary timpani stick; (b) with the heavy end of a side-drum stick, striking the cymbal either at the edge or the central dome; (c) with a thin wooden stick; and (d) with the blade of a pocket-knife or some similar instrument.

Of the *Sonata*'s three movements, the first is about as long as the other two together and is Bartók's most extended sonata structure. The tension between the basic key of C major and the tonality it reaches out to, F sharp, (the interval of a tritone) provides unity throughout the work. The first movement opens with a slow introduction and a sinuous theme that coils around itself. The motif is to be a constant presence throughout the movement. The main *Allegro molto* is built around three contrasting themes, the first dynamic and 'barbaric,' as in some of the earlier piano music. The second is calmer and the third more fanfare-like – though all within a highly integrated structure and an ever-present nine-eight rhythm. The nocturnal slow movement is in ternary form, with slow outer sections and a fast, improvisatory central episode – a favourite formal arrangement of the composer. Abrupt contrasts of thematic material and texture characterise the dance-like finale, whose ultimate goal is the piquant humour of a final fade-out to C major, accompanied by a still-protesting side drum and cymbals. "The whole thing sounds quite unusual," Bartók reported to his friend Sándor Albrecht after the première, "but the Basle audience liked it anyway."

© Keith Horner, 2008.

Comments: khnotes@sympatico.ca

Biographies

The first, entirely improvised **NEXUS** concert in 1971 marked the formation of a group that would touch and entertain people of all levels of musical learning, in all genres of percussion music. Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger and Garry Kvistad are virtuosos alone, and bring elements of their knowledge and character to a distinct and powerful whole. They stand out in the contemporary music scene for the innovation and diversity of their programs, their impressive history of collaborations and commissions, their revival of 1920's novelty ragtime xylophone music, and their influential improvisatory ideas. NEXUS' firm commitment to music education and a steady output of quality CD recordings and compositions by its members continues to enhance the role of percussion in the 21st century.

NEXUS' music, with its widespread appeal, has taken the group on tours of Australia, New Zealand, Asia, Brazil, Scandinavia, Europe, and regularly to the United States and Canada. NEXUS is proud to have been the first Western percussion group to perform in the People's Republic of China. They have also enjoyed participating at international music festivals such as the Adelaide, Holland, Budapest Spring, Singapore Arts, Tanglewood, Ravinia, and Blossom Music Festivals, as well as the BBC Proms in London, Music Today and Music Joy festivals in Tokyo, and many World Drum Festivals. NEXUS is the recipient of the Banff Centre for the Arts National Award and the Toronto Arts Award. NEXUS was inducted into the Percussive Arts Society Hall of Fame in 1999, just before celebrating their 30th anniversary season.

Especially renowned for their improvisational skills, NEXUS was called upon to create the chilling musical score for the Academy Award-winning feature-length documentary "The Man Who Skied Down Everest". TV and radio broadcasters such as the CBS TV, PBS, and CBC have regularly featured this leading percussion ensemble. NEXUS' list of high-profile collaborations includes the Kronos Quartet, the Canadian Brass, and clarinetist Richard Stoltzman.

Toru Takemitsu, a great friend to NEXUS, composed one of their signature pieces, "From me flows what you call Time". This work, written with each NEXUS member's personality

in mind, was premiered for Carnegie Hall's centennial celebration in 1990 with Seiji Ozawa conducting the Boston Symphony Orchestra.

Compelled to share their insatiable curiosity, knowledge, and passion for their art, NEXUS has contributed greatly to musical education with symphonic and solo programs for family audiences from "The Story of Percussion in the Orchestra" to their concert, "An African Celebration". Internationally, they have participated in high school, college and university residencies giving masterclasses, workshops and concerts. NEXUS members consistently write compositions that become core repertoire for percussion ensembles.

In September of 2005, the world premiere recording of Pulitzer Prize winning composer Ellen Taaffe Zwilich's "Rituals" for NEXUS and Chamber Orchestra was released, featuring NEXUS and the IRIS Orchestra under the direction of Michael Stern. NEXUS' last solo CD, Juno-nominated "Drumtalker" was released in 2004, and a new solo CD entitled "Wings" has just been released. Their CD "out of the blue" with Fritz Hauser was released in March 2007. Recent events include concerts with the Kansas City Symphony, the Pacific Symphony, and the Oklahoma Bandmasters Conference, as well as solo concerts and an appearance with the St. Paul Chamber Orchestra at the 2007 Ojai Festival in California. Appearances in Canada include the Colours of Music and Cool Drummings Festivals as well as their popular annual residency at the Toronto Summer Music Academy and Festival. NEXUS has also performed at the Schleswig-Holstein Festival in Europe, the Seoul Drum Festival in Korea and the Commonwealth Games Cultural Festival in Melbourne Australia (September 2006), and has just completed a National Film Board of Canada soundtrack project, "Inside Time". In September 2007, NEXUS honored John Cage at Bard College's Fisher Center in New York, giving the U.S. premiere of Dance Music for Elfrid Ide (1940), which was rediscovered in 2005, and in November they presented three wonderfully-received student concerts with the Toronto Symphony. (December 2007)

Pianist **MIDORI KOGA** joined the piano and piano pedagogy faculty at the University of

Toronto as Associate Professor in fall of 2004. Previously, she held the position of Associate Professor of Piano, and Director of Piano Pedagogy at Michigan State University. She holds a Bachelor's Degree from the University of British Columbia, Master of Music and Doctor of Musical Arts degrees from the University of Michigan, and a performance diploma from the Mozarteum Hochschule für Musik in Salzburg, Austria.

Koga has been featured as soloist, chamber musician and accompanist in music festivals throughout the world, including the Banff Centre for Fine Arts, Mozarteum Sommerakademie Festspiel in Salzburg Austria, the Al Fresno New Music Festival, the Johannesen International Festival of the Arts in British Columbia, the World Saxophone Congress in Valencia Spain, the International Computer Music Festival. Koga is a prize-winner in national competitions including the Concours de Musique du Canada, and the National Graduate Artist Competition at St. Mary's College-Notre Dame.

An advocate of 20th century music, she commissions, performs and records with the new music ensemble QUORUM whose first CD Cold Water, Dry Stone... The Music of Evan Chambers was released by Albany in January of 2001. The ensemble has performed throughout the US including a highly acclaimed debut in New York's Merkin Hall, and has held residencies at the Interlochen Center for the Arts, the John Donald Robb Composers' Symposium in New Mexico, the Akron New Music Festival, and with the Cleveland Composers Forum. She has also recorded for the Equilibrium label as a member of the Michigan Chamber Players; the CD was re-released by Albany in Fall 1999.

Active also as a lecturer, she has presented at the World Pedagogy Conference, the Music Teachers' National Association National Conference, and the National Conference on Piano Pedagogy. She has been published numerous times in the American Music Teacher; the article Music Making and Wellness Project: The Positive

Effects of Music-Making on the Health and Well-being of Seniors was recipient of the 2001 National Article of the Year Award presented by the MTNA.

One of Canada's most sought after collaborative pianists, acclaimed for her 'vivacious playing' (Daily Telegraph) and 'sparkling clarity' (The Strad) **LYDIA WONG** appears regularly with the world's pre-eminent performers. Venues across the globe from Carnegie Recital Hall in New York City to London's Wigmore Hall have featured her expertise in partnership with such artists as Edgar Mayer, Lorand Fenyes, Patrick Gallois, Michel Lethiec, Yuri Bashmet, Nobuko Imai, Arto Noras, Erika Raum, Shauna Rolston, and Scott St. John.

Following her successful Banff Centre collaboration with Krzysztof Penderecki on the North American premiere of his Sextet, Ms. Wong has enjoyed a particular association with the composer. She was invited to perform the Sextet and other works at the Festival Casals in Puerto Rico and at the "Making Music" series in New York City by Carnegie Hall. In 2003, with violinist Erika Raum, she gave the North American premiere of Penderecki's Violin Sonata No.2 in Toronto; she also performed at Maestro Penderecki's 70th birthday celebration in Warsaw, Poland and served as a member of the jury for the Seventh Annual International Contemporary Chamber Music Competition in Krakow, Poland.

Active in New Music, Ms. Wong has appeared as soloist and is a regular member with the Esprit Orchestra. She can be heard on CentreDiscs, Naxos, Marquis Classics, Phoenix Records and has performed for networks in North America, Africa and Europe besides broadcasting regularly for the CBC.

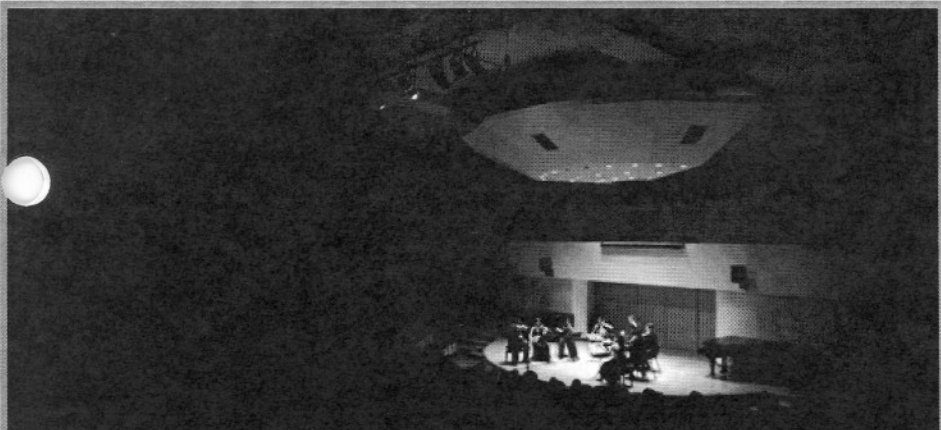
A graduate of the University of Toronto and the Guildhall School of Music and Drama, Ms. Wong currently teaches at the University of Toronto. This summer, she will be artistic co-ordinator of the Collaborative Piano Internship program at the Banff Centre where she has been on Faculty since 1993.

The Faculty of Music gratefully acknowledges the generous support of our season sponsors

 **Manulife Financial**

mbna 

 **Meloche Monnex**
Insurance for professionals and alumni
An affinity for service



THANK YOU!

This concert concludes the 2007-2008 Faculty Artist Series. We thank you for your support of our concerts and hope you have enjoyed our programming. We will be announcing the 2008-09 season in the summer. An electronic version of our season brochure will be available for download at www.music.utoronto.ca. If you are not on our mailing list and would like to receive a printed brochure, please fill out the form below and return it to the Box Office or mail it to NOTES Request, Faculty of Music, Edward Johnson Building, 80 Queen's Park, Toronto ON M5S 2C5.

-
- ☐ I would like to receive a NOTES brochure when it becomes available in the summer.

NAME: _____

ADDRESS: _____

.....

The University of Toronto respects your privacy. We do not rent, trade or sell our mailing lists. The information on this form is collected pursuant to section 2(14) of the University of Toronto Act, 1971. At all times it will be protected in accordance with the *Freedom of Information and Protection of Privacy Act*.

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave cumulative gifts of \$1,500 or more between January 1, 2007 and December 31, 2007 in support of our tremendous students and programs. Thank you for your part you are playing in the cause of music education in Canada.

Mark Abbott
The Adjuvant Foundation
Peter A. Allen
Bailey Metal Products Limited
John Beckwith
Bel Canto Foundation for the
Advancement of Italian-
Canadian Heritage
Christie J. Bentham
Britten-Pears Foundation
David G. Broadhurst
Walter and Danuta Buczynski
Alice and Grant Burton
Anthony Caldwell
John Campbell
Canadian Opera Volunteer
Committee
Margaret and John Catto
M. Z. Cohn
Colours of Music
Compass Group Canada
Marilyn E. Cook
Gerald P. Copeland
Denton D. Creighton
Central Ontario Regional
Council of Carpenters,
Drywall and Allied Workers
Drywall Acoustic Lathing and
Insulation Local 675
Karen and Lorne Dubinsky
Eastern Construction
Company Limited
Brian Edmunds

Margaret and Jim Fleck
Formgls Inc.
Susan C. Girard
Milton and Ethel Harris
Gerald R. Heffernan
Richard and Donna Holbrook
J. Peter and Hélène Hunt
Hunter Keilty Muntz & Beatty
Limited
J. P. Bickell Foundation
Maruja Jackman
Philip and Diana Jackson
Christopher Karp
William and Hiroko Keith
Ken Page Memorial Trust
Ken Prentice Risk & Financial
Advisory Services
H. Rachel King
Eric V. Klein
Maria and Hans Kluge
Michael Koerner
Samuel Kuldjian
John B. Lawson
Andrew J. Linley
V. Lobodowsky
Che Anne Loewen
Long & McQuade Musical
Instruments
John and Patricia Malysz
Norma Marr
Margaret M. McLean
Kathleen McMorow
Irene R. Miller

Millwork Home Centre
Roger D. Moore
Larry Nevard
Cristina Oke
Ontario Council of Painters
Marietta Orlov
P. J. Daly Contracting Limited
Margaret Pacsu
Christopher D. Palin and
Susan E. Middleton
PCL Constructors Canada Inc.
The Ryckman Trust
Monty and Judy Simmonds
Stephen and Jane Smith
Sam Sniderman
Janet Stubbs
Ian and Kathleen Taylor
Trojan Interior Contracting
2002 Ltd.
Riki Turofsky
Robin Vaile
Ruth Estella Vanderlip
John Vivash
Kathleen Walls
Victor Weinberg
Daniel Weinzwieg
Western Surety Company
Women's Art Association of
Canada
Women's Musical Club
of Toronto Centennial
Foundation
Marina Yoshida

KING'S COLLEGE CIRCLE HERITAGE SOCIETY

We are pleased to acknowledge the following members of the University of Toronto's King's College Heritage Society for their support of the Faculty of Music and its future state planning.

Lillias Cringan Allward
Kathleen Anderson
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and Sandra J.
Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chycoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton

Kingsley G. Ferguson
Madeline Field
Gary Vincent Fitzgibbon
Anne Geddes
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phyllis Ketcheson
Jodi and Michael Kimm

Angela Louise Klauss and
Colin Doyle
Robert and Carolyn Lake
Jo Lander
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson

*For information on giving opportunities at the Faculty of Music please contact
Heather McMartin at (416) 946-3580.*